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CATALOGUE
OF
VALUABLE
DRAWINGS BY OLD MASTERS

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Sold by order of Mrs. Leverton Harris ;

The Property of A. L. B. Ashton, Esq.,
14a, Berkeley Street, W.1 ;

The Property of Lieut.-Col. Sir George Holford, K.C.V.O.
deceased,
Sold by order of his Executors ;

AND
The Property of A. G. B. Russell, Esq.,
LANCASTER HERALD.

Day of Sale.

TUESDAY, THE 22ND OF MAY.

1928.

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Sold by order of his Executors ;

A CHOICE COLLECTION OF DRAWINGS

The Property of A. G. B. Russell, Esq., LANCASTER HERALD,

INCLUDING MANY FINE AND RARE EXAMPLES
OF THE ITALIAN, DUTCH, FLEMISH AND FRENCH SCHOOLS,
BY OR ATTRIBUTED TO

F. BAROCCIO
G. L. BERNINI
F. BOUCHER
S. BOURDON
A. CARRACCI
G. CAVEDONE
A. CORREGGIO
LORENZO DI CREDI

D. DOSSI
G. F. B. GUERCINO
J. A. D. INGRES
M. MARIS
J. F. MILLET
PARMIGIANINO
P. PERUGINO
G. B. PIRANESI

N. POUSSIN
C. PROCACCINI
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INTRODUCTION.



IN England the collecting of drawings by the Old Masters has by now traditions of several centuries' standing ; and the collection, which occupies the greater part of the present catalogue, reflects the successful activities of an amateur, by whom these traditions have been worthily upheld.

Catholicity of taste is one of the striking features of the collection, though the Italian School holds in it the predominant position which almost every amateur of Old Master drawings instinctively assigns to the work of the masters from whose midst issued the first great collector of drawings, Giorgio Vasari. Alongside the Italian examples the Schools of France and Spain, as well as of Germany, Flanders and Holland, are present ; and as with the schools so it is with the stretch of time covered by the collection : it begins with the Gothic period and extends right down to the 19th Century.

In the pages which follow the reader will find in tabulated form an account of the contents of the collection, supported by a number of photographic reproductions ; but though it will not be possible to go into a detailed discussion or complete enumeration, it is interesting to review in a connected, if succinct, fashion some of the principal contents of the collection.

Among the Italian examples we note, at the outset, as a drawing of quite unusual distinction and rarity, the sheet containing a study of St. Peter, by Parri Spinelli (No. 91)—a drawing as characteristic of the tendencies of late Gothic art as the superb Luca Signorelli black chalk study of a Youth with upturned Head (No. 89) is typical of the tendencies of ripe Quattrocento art ; indeed, the latter drawing has the extraordinary interest of being a study for one of the frescoes in the Cathedral at Orvieto, which mark the culminating stage of Luca Signorelli's career, and one of the crowning achievements of Italian Art. How different in character is not the work of another great Umbrian !—the *Head of St. Joseph*, by Pietro Perugino (No. 73), a drawing which finds its parallels of type and expression in several of the master's compositions, *e.g.*, the polyptych in the Villa Albani and the large fresco in the National Gallery.

The Cinquecento is represented by several fine examples. We will here especially single out for mention only the lovely Correggio *Holy Family by Candle Light* (No. 52), and the exquisite sheet, by Parmigianino (No. 72), containing four studies of a Girl's Head in black chalk.

The Masters of the 17th Century are present in exceptional force. Interest has now for some time been returning to the Italian artists of this period, and London has witnessed as symptoms of a revulsion in public taste, as welcome as it is widespread, a number of stimulating loan exhibitions, held by the Burlington Fine Arts Club and the Magnasco Society. Not a few of the Seicento examples in the present collection have graced these occasions, and some of them have indeed by now come to rank as classics of late Italian draughtsmanship. This is particularly true of certain superb examples in the remarkable series of Guercinos, such as the amazingly Tiepolesque *Profile of a Monk* (No. 60), and the wonderfully bold and romantic *Landscape with Shepherds Peering into a Chasm* (No. 61). Nor can high praise be withheld from examples such as Annibale Carracci's *Landscape* (No. 46), Salvator Rosa's *Milo* (No. 81), and the *Head of a Girl*, by Jacopo Vignali, the teacher of Carlo Dolci (No. 95). Rarest of all, the collection includes several drawings by Gian Lorenzo Bernini, the central and commanding figure of Italian Baroque Art, among which the magnificent design for a Fountain with Neptune and Dolphin (No. 39) should perhaps especially be singled out for mention. A late exponent of similar tendencies of grandeur and striking effect is Giovanni Battista Piranesi, of whose far from frequent drawings the scene of Roman Ruins (No. 75) is a splendid example.

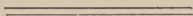
Turning now to the drawings of the French School, we note among those of the 17th Century a very remarkable series of sketches by Eustache Le Sueur (Nos. 102-110) being studies for the celebrated *Life of St. Bruno* in the Louvre, and Sebastien Bourdon's *Landscape* (No. 98), one of the three examples of the master's work as a draughtsman that could be found for the memorable *Exposition du Paysage Français*, at the Petit Palais in 1925. The 18th Century is also present with some distinguished specimens, and great names of the French 19th Century School here represented are Ingres (No. 101) and J. F. Millet (No. 111).

The Spanish drawings are, almost inevitably, not numerous, but include certain very interesting items, notably the *St. John in Patmos* (No. 119), by Velazquez' teacher, Francisco Pacheco. More plentiful, again, is the representation of the German, Flemish and Dutch Schools. Here attention is particularly attracted by a series of Van Dycks, among

which the St. Rosalie, receiving a Wreath of Roses from the Infant Jesus (No. 134) shows admirably the light, graceful touch of the master, while the sheet of studies (No. 135) is of special interest from being a leaf out of a lost sketchbook similar to the celebrated one now at Chatsworth, and containing studies after the Italian Masters. The last drawing upon which we comment thus links up again with the Italian School—the School which undoubtedly gives the collection its cachet as an expression of a vivid and personally accentuated feeling for a particular character of style in draughtsmanship.

April, 1928.

TANCRED BORENIUS.



CATALOGUE
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Tuesday, May 22nd, 1928.

IN THE PORTFOLIO.

From the Collection of the late Rt. Hon. F. Leverton Harris, P.C.

SOLD BY ORDER OF
Mrs. Leverton Harris.

DANIELE CRESPI.

LOT

1 The Holy Family

Red chalk

* * Richard Cosway collection.

And two others

3

POMPEO GHITTI.

2 Two monks

Pen and bistre with wash

And two others

3

CAMPI.

- 3 Group of three figures

Red chalk

BATTISTA FRANCO.

Allegory of Time

Pen and ink

* * Richard Cosway collection.

And another

3

SCHOOL OF MICHAEL ANGELO.

- 4 Hercules

*Pen and ink*And another, *from the Peter Lely collection*

2

SCHOOL OF MICHAEL ANGELO.

- 5 Sketch of a Renaissance Palace, being an elaborate drawing of a staircase surrounded by a portico, at the foot of which is a garden

Pen and ink

10in. by 9in.

GUERCINO.

- 6 Sheet of studies

Pen and bistre with wash

And two others

3

PARMIGIANINO.

- 7 A woman combing her hair

Black and white chalk on blue paper

10in. by 7½in.

VINCENZO DA SAN GIMIGNANO.

- 8 The Baptism of Christ ; and two others
Pen and bistre with wash 3
- 9 A parcel of drawings by various Italian and other Old Masters,
 etc.

SCHOOL OF TIEPOLO

- 10 A Capriccio
Pen and bistre with wash
 And another 2

GUARDI.

- 11 Portico in Italy
Pen and ink 11in. by 7in.
 The Same reversed, with a Flemish landscape at the back 2

ANDREA BOSCOLI.

- 12 The Raising of Lazarus
Black and red chalk
 * * J. Richardson, Sen., collection.
 And two others 3

BENEDETTO CASTIGLIONI.

- 13 Scriptural subject
Brush drawing
 And three others 4

RAFFAELLO DA PEGGIO.

- 14 Two Cupids holding a paper crown
Brush drawing heightened with white
 And two others 3

TIZIANO VECELLI.

- 15 Study of a draped figure
Black chalk heightened with white on blue paper 7in. by 4in.
 * * Sir P. Lely collection.

JOACHIM UITEWAEL.

- 16 Christ on His way to Emmaus, *signed*
Pen and bistre with wash
 And EARLY GERMAN SCHOOL: Adoration of the Magi
Pen and wash, another drawing at the back 2

PIETER BREUGHEL.

- 17 View of a Flemish Village
Pen and ink 3½in. by 7½in.
 * * Lord Spencer collection.

B. BREENBERGH.

- 18 An Italian City
Pen and ink with wash
 And DUTCH SCHOOL: Landscape
Pen and ink 2

H. BOL, 1579.

- 19 Landscape, *signed and dated*
Pen and ink brushed with blue 5½ in. by 7½ in.

RUBENS.

- 20 Study of a Roman head
Black chalk
 And four others 5

F. HAYMAN.

- 21 Study of a figure
Red and white chalk
 And two others 3

SCHOOL OF REMBRANDT.

- 22 St. Jerome
Pen and wash
 * * P. H. Lankrink and R. Cosway collections.

OSTADE.

- The Hurdy-Gurdy Player
Brush drawing 2
 * * J. Richardson, Jun., and R. Udney collections

C. MOYAERT.

- 23 Hermit in prayer
Red chalk with indian ink wash
 And two others 3

SCHOOL OF CALLOT.

- 24 An open-air performance in a village
Pen and bistre with wash

GRIMALDI.

- Landscape
Pen and bistre with wash 2

J. VAN GOYEN.

- 25 A Dutch fisherman on the shore
Black chalk 5in. by 9in.
 .* * P. H. Lankrink collection.

FRENCH SCHOOL.

- 26 Landscape with figures
Red chalk on blue paper

FLEMISH SCHOOL.

- A Farm
Pen and ink with wash 2

JAN BREUGHEL.

27 Landscape with figures

Pen and ink with sepia and blue wash

And another

2

SCHOOL OF BREUGHEL.

28 Landscape with a village (Mauperche) in the distance

Pen and bistre with bistre and blue wash

And another

2

The Property of A. L. B. Ashton, Esq.,

14a Berkeley Street, W.1.

PAUL CEZANNE.

28A Landscape study

*Black chalk**11 in. by 7 in.*

* * This drawing belonged to the artist's brother.

Various Owners.

A. VAN DE VELDE.

- 28B Pastoral scene with two figures in conversation, *signed*
Pen and indian ink with wash *9in. by 13in.*

- 28C A Series of drawings by Old Masters of the Italian, French, Flemish and Dutch Schools, including examples by or attributed to Guercino, Villarts, Elizabetta Sirani, Luca Cambiaso, Rembrandt, Van der Velde, Vandyck, Parmigianino, Bouchardon, Coypel, Battista Franco, Boucher, Veronese, Prudhon, Eisen, Piazzetta, N. Poussin, A. Caracci, Fragonard, Guardi, Rubens, George Morland, Sodoma, Sir David Wilkie, etc., *mounted in an old scrap-book, with red morocco binding with gilt tooling and coat-of-arms*

THOMAS GIRTIN.

- 28D View of Paris with the Louvre, *original drawing for the aquatinted Views of Paris*
Pen and sepia and sepia wash *7in. by 18½in.*
Framed.

THOMAS GIRTIN.

- 28E View of Paris with the Pantheon, *original drawing for the aquatinted Views of Paris*
Pen and sepia and sepia wash *6in. by 17½in.*
Framed.
-

THE PROPERTY OF
 Lt.-Col. Sir George Holford, K.C.V.O.
 (DECEASED).

SOLD BY ORDER OF HIS EXECUTORS.

FRANCESCO SMUGLEWICZ AND
 VICENZO MATTEUCCL.

- 29 A Series of 59 drawings of the Baths of Titus, and the paintings in them, carefully executed in water-colour and including an attractive frontispiece of figures in 18th Century costume, the whole evidently designed for publication by Ludovico Mirri, *the water-colours are mounted in a finely bound red morocco volume with gilt tooling, 37in. by 24in.*

With this volume is sold a parcel of 34 water-colour drawings of similar character, reproducing classical and other originals

FRANCESCO ROSASPINA.

- 29A A series of highly finished drawings, after paintings in the Bologna Gallery *in two boxes*

STEFANO DELLA BELLA.

- 29B A Series of some 270 drawings by Stefano della Bella, of a variety of subjects, including animals, birds, landscapes, figures, vessels, etc., collected by Thomas Tomkins, *mounted in a finely bound red morocco volume with gilt tooling, 18in. by 14in.*

The Property of A. G. B. Russell, Esq.,
Lancaster Herald.

IN THE PORTFOLIO

(except where otherwise stated).

ITALIAN SCHOOLS.

BACCIO DEL BIANCO.

FLORENTINE SCHOOL, 1604-1656.

30 "Il Patereccio"

Bistre pen and wash

6 $\frac{3}{8}$ in. by 8 $\frac{5}{8}$ in.

Signed and dated on the reverse: "Baccio del Bianco, pittore fiorentino li xx Oct: 1635"

* * * Remarkable as forestalling the similar work of Tiepolo.

FEDERIGO BAROCCIO.

SCHOOL OF URBINO, 1526/8-1612.

31 Two Studies of an Apostle's Head looking down

For the picture of The Assumption of Our Lady in the Dresden Gallery

Black chalk and pastel on blue paper

10 $\frac{5}{8}$ in. by 16 $\frac{1}{2}$ in.

FEDERIGO BAROCCIO.

SCHOOL OF URBINO, 1526/8-1612.

32 Nude Woman standing in Pose of Grief

For the figure of the Madonna in the picture of the Crucifixion at Urbino.

Reverse: Study of the Madonna's head

Black chalk heightened with white on blue paper 10 $\frac{3}{8}$ in. by 7 $\frac{1}{4}$ in.

FEDERIGO BAROCCIO.

SCHOOL OF URBINO, 1526/8-1612.

33 Nude Woman carrying a Child on her shoulder

For the group in the picture of "La Madonna del Popolo" in the Uffizi Gallery

Reverse : Another Study of the same

Red chalk 10 $\frac{3}{4}$ in. by 9in., squared for enlargement

FEDERIGO BAROCCIO.

SCHOOL OF URBINO, 1526/8-1612.

34 Head of a Girl looking down

For the head of Madonna in the picture of the Nativity in the Gallery at Sinigaglia

Coloured pastels on blue paper 10 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in.

* * * From the collection of Richard Houlditch.

Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate XLV.

Exhibited by the Magnasco Society, 1927, No. 23.

Framed.

[See ILLUSTRATION.]

FEDERIGO BAROCCIO.

SCHOOL OF URBINO, 1526/8-1612.

35 Head and Arms of a Sleeping Child

Study for the head and arms of the Sleeping Infant Jesus in the picture of the Nativity in the Gallery at Sinigaglia.

Black chalk and pastel heightened with white on blue paper 9 $\frac{1}{2}$ in. by 10 $\frac{5}{8}$ in.

* * * From the collection of Sir Peter Lely.

FRA BARTOLOMMEO.

FLORENTINE SCHOOL, 1472-1517.

- 36 Madonna and Saints, design for an Altarpiece

Black chalk

12in. by 8½in.

* * From the Hudson and Sir Joshua Reynolds collections.

LEANDRO BASSANO.

VENETIAN SCHOOL, 1557-1622.

- 37 Doge kneeling before Pope

India ink pen and wash heightened with white on blue paper

8½in. by 16½in.

DOMENICO BECCAFUMI.

SIENESE SCHOOL, 1486-1551.

- 38 Full-length Study of an Apostle

India ink pen and wash heightened with white on brown paper

16¼in. by 10¾in.

GIAN LORENZO BERNINI.

ROMAN SCHOOL, 1598-1680.

- 39 Design for a Fountain with Neptune and Dolphin

Black chalk heightened with white

14in. by 9½in.

* * Magnasco Society Exhibition, 1927, No. 24.

[See ILLUSTRATION.]

GIAN LORENZO BERNINI.

ROMAN SCHOOL, 1598-1680.

40 Sketch for Statue of Pope Urban VIII

For the statue of the Pope in the Capitol, Rome, executed in
1640

Red chalk

10½ in. by 7½ in.

* * Exhibited at the Burlington Fine Arts Club, 1925, and illus-
trated in the Catalogue, plate XXXIX.

GIAN LORENZO BERNINI.

ROMAN SCHOOL, 1598-1680.

41 Designs for the interior of a Church and for an Altar

Bistre pen and india ink wash

11 in. by 7½ in.

And Design of a River God for a Book Illustration, *in red chalk*,
by the same 2

BERNARDO BUONTALENTI.

FLORENTINE SCHOOL, 1547-1608.

42 Design for a Crystal Cup with silver-gilt and enamelled mounts,
surmounted by the Cross of S. Stefano, the order founded by
the Medici family*Red chalk*

* * Probably designed for a member of the Medici family for
whom Buontalenti worked.

And another, a design for a Bracket, by the same

2

AGOSTINO CARRACCI.

BOLOGNESE SCHOOL, 1557-1602.

43 Upward flying Child Angel

Study for the Angel at the top of the famous picture of "The Last Communion of St. Jerome" in the Gallery at Bologna (formerly in the Church of the Certosa there)

Black chalk

7 $\frac{5}{8}$ in. by 5 $\frac{1}{4}$ in.

* * * From the collection of Sir Edward Poynter, Bart., P.R.A.

Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate XVIII.

Exhibited by the Magnasco Society, 1927, No. 29.

In antique black and gilt carved frame.

[See ILLUSTRATION.]

ANNIBALE CARRACCI.

BOLOGNESE SCHOOL, 1560-1609.

44 Seated Figure of a Bishop, study for a Pendentive

Red chalk heightened with white on buff paper 15 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in.

ANNIBALE CARRACCI.

BOLOGNESE SCHOOL, 1560-1609.

45 Youth kneeling with his Face buried in his hands

Red chalk

11 $\frac{1}{2}$ in. by 8 $\frac{3}{4}$ in., pricked for use in a picture

ANNIBALE CARRACCI.

BOLOGNESE SCHOOL, 1560-1609.

- 46 Expanse of Water with Sailing Vessel, Boats, Figures, and Buildings

*Bistre pen**4½ in. by 7⅜ in.*

* * * From the collections of M. Jabach, Louis XV, and Sir Frederick Wedmore.

Etched in reverse by J. B. Corneille, 1754.

Illustrated in the "The Connoisseur," May, 1923, with article by Professor Borenius.

Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate XLIX.

Exhibited by the Magnasco Society, 1927, No. 2.

[See ILLUSTRATION.]

LUDOVICO CARRACCI.

BOLOGNESE SCHOOL, 1555-1619.

- 47 St. John the Evangelist (half-length, seated)

*Red chalk heightened with white on blue paper**5½ in. square*

GIACOMO CAVEDONE.

BOLOGNESE SCHOOL, 1577-1660.

- 48 Seated Ecclesiastic

*Black and red chalks heightened with white on brown paper**11½ in. by 15½ in.*

* * * Magnasco Society Exhibition, 1927, No. 20.

GIACOMO CAVEDONE.

BOLOGNESE SCHOOL, 1577-1660.

49 Prostrate Monk

*Black and red chalks heightened with white on brown paper**8 $\frac{5}{8}$ in. by 11 $\frac{3}{4}$ in.*

* * Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate XL.

Exhibited by the Magnasco Society, 1927, No. 11.

[See ILLUSTRATION.]

LODOVICO CARDI DA CIGOLI.

FLORENTINE SCHOOL, 1559-1613.

50 Design for the Interior of a Side Chapel in a Church

*Bistre pen and wash**10in. by 6 $\frac{3}{8}$ in.*

* * Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate XXVI.

LODOVICO CARDI DA CIGOLI.

FLORENTINE SCHOOL, 1559-1613.

51 Resurrection

Design for the picture in the Arezzo Gallery

*Bistre pen washed with indigo**7 $\frac{1}{4}$ in. by 5in.*

ANTONIO JORREGGIO.

SCHOOL OF PARMA, 1494-1534.

52 Holy Family by Candle Light

*Bistre wash over red chalk*5 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in.

- * * The drawing is of especial interest in view of the fact that Correggio is known to have worked by candle-light.

[See ILLUSTRATION.]

ANTONIO CORREGGIO.

SCHOOL OF PARMA, 1494-1534.

53 Repose in the Flight into Egypt

Bistre wash heightened with white over black chalk 8 $\frac{5}{8}$ in. by 6 $\frac{1}{4}$ in.

ANTONIO CORREGGIO.

SCHOOL OF PARMA, 1494-1534.

54 Head of an Angel

Cartoon for one of the Putti in the Cathedral at Parma

Black chalk heightened with white on brown paper 29 $\frac{3}{4}$ in. by 21 $\frac{1}{4}$ in.

- * * From the Hertz collection.

Exhibited at the Manchester Art Treasures Exhibition, 1857.

Framed.

DOSSO DOSSI.

VENETIAN SCHOOL, FL. 1510-1540.

55 Landscape with a Philosopher seated by a River with Fishermen in a Boat, and Buildings beyond

*Bistre pen*8 $\frac{3}{4}$ in. by 11 $\frac{1}{2}$ in.

- * * From the Graal collection.

[See ILLUSTRATION.]

FERRAU FENZONE DA FAENZA.

ROMAN SCHOOL, 1562-1645.

- 56 Man writhing in the folds of a Serpent upon the ground
 For the painting of the " Brazen Serpent " on the Scala Santa,
 Rome
Red chalk 10 $\frac{1}{4}$ in. by 16 $\frac{5}{8}$ in.
 * * Exhibited at the Burlington Fine Arts Club, 1925, and illus-
 trated in the Catalogue, plate XXXVII.
In antique carved frame.

FRANCESCO DE' BIANCHI FERRARI.

1460-1510.

- 57 Pieta
Red chalk 5in. by 4 $\frac{7}{8}$ in.
 * * From the collection of the Earl of Pembroke.
 [See ILLUSTRATION.]

FRANCESCO FURINI.

FLORENTINE SCHOOL, 1600/4-1646.

- 58 Seated Nude Male Figure
 Study from the male model for a figure of the Magdalen
Black chalk 17 $\frac{5}{8}$ in. by 11 $\frac{3}{4}$ in.
 * * Exhibited by the Magnasco Society, 1927, No. 22.

GIOVANNI FRANCESCO GRIMALDI, IL BOLOGNESE.

BOLOGNESE SCHOOL, 1606-1680.

- 59 Path through a Wood
Bistre pen and wash heightened with white on blue paper
10 $\frac{1}{4}$ in. by 16 $\frac{1}{8}$ in.
Signed " GRIMALDI BOLOGNESE "

GUERCINO, CAVALIERE GIOVANNI FRANCESCO BARBIERI.

BOLOGNESE SCHOOL, 1591-1666.

60 Profile of a Monk

*Bistre pen and wash**7in. by 7in.*

* * * From the Earl of Gainsborough's collection.

Illustrated in the "The Connoisseur," May, 1923, with article by Professor Borenius.

Illustrated in "Drawings by Guercino," by A. G. B. Russell, plate XVII.

Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate LII.

Exhibited by the Magnasco Society, 1927, No. 6.

In antique carved frame.

[See ILLUSTRATION.]

GUERCINO, CAVALIERE GIOVANNI FRANCESCO BARBIERI.

BOLOGNESE SCHOOL, 1591-1666.

61 Landscape with Shepherds Peering into a Chasm

*Bistre pen and wash**7 $\frac{7}{8}$ in. by 10 $\frac{7}{8}$ in.*

* * * From the Earl of Gainsborough's collection.

Illustrated in the "The Connoisseur," May, 1923, with article by Professor Borenius.

Illustrated in "Drawings by Guercino," by A. G. B. Russell, plate XVIII.

Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate LII.

Exhibited by the Magnasco Society, 1927, No. 59.

In antique carved frame.

[See ILLUSTRATION.]

GUERCINO, CAVALIERE GIOVANNI FRANCESCO BARBIERI.

BOLOGNESE SCHOOL, 1591-1666.

62 Endymion

*Pen and bistre wash*8 $\frac{1}{4}$ in. by 9 $\frac{3}{4}$ in.

* * From the Earl of Gainsborough's collection.

Illustrated in "Drawings by Guercino," by A. G. B. Russell,
plate V.

GUERCINO, CAVALIERE GIOVANNI FRANCESCO BARBIERI.

BOLOGNESE SCHOOL, 1591-1666.

63 Woman swinging a Chain over a Vessel set upon a Fire (? Medea)

*Bistre pen and wash*8 $\frac{1}{4}$ in. by 5 $\frac{7}{8}$ in.

* * From the Earl of Gainsborough's collection.

Illustrated in "Drawings by Guercino," by A. G. B. Russell,
plate XIX.

GUERCINO, CAVALIERE GIOVANNI FRANCESCO BARBIERI.

BOLOGNESE SCHOOL, 1591-1666.

64 Castle with Men approaching it over a Bridge

*Bistre pen*10 $\frac{1}{2}$ in. by 16in.* * Illustrated in "Drawings by Guercino," by A. G. B. Russell,
plate XXIII.

BERNARDINO LANINI.

MILANESE SCHOOL, 1520-1578.

65 Madonna and the Infant Baptist with a Lamb

*Bistre pen and wash heightened with white*10 $\frac{5}{8}$ in. by 7 $\frac{1}{2}$ in.

* * From the Barnard, Pond, and Sir Edward Poynter collections.

FRA FILIPPO LIPPI.

1406-1469.

- 66 Scene from the Life of St. Francis

*Pen on pink paper*4 $\frac{3}{4}$ in. by 7 $\frac{5}{8}$ in.

PIETRO LOMBARDI.

VENETIAN SCHOOL, FL. 1474-1515.

- 67 Design for the Façade of a Church

Pen and bistre wash tinted with water-colour 10 $\frac{5}{8}$ in. by 14 $\frac{3}{4}$ in.

* * * Original drawings by the great Renaissance architects are of the utmost scarcity, the present being an exceptionally beautiful example.

LORENZO DI CREDI.

FLORENTINE SCHOOL, 1459-1537.

- 68 Bust of a Girl

*Silver point on pinkish-grey paper*6 $\frac{7}{8}$ in. by 5 $\frac{1}{4}$ in.

* * * From the Fairfax Murray collection.

Illustrated in the last (unpublished) part of the illustrated catalogue of the Fairfax Murray collection.

A well-preserved and very beautiful specimen of Florentine drawing in silver point.

[See ILLUSTRATION.]

AURELIANO MILANI.

BOLOGNESE SCHOOL, 1675-1749.

- 69 Sheet of Studies of Ladies in contemporary costume

*Bistre pen and wash*8 $\frac{1}{8}$ in. by 11 $\frac{1}{2}$ in.

PIER FRANCESCO MOLA.

BOLOGNESE SCHOOL, 1612-1666.

70 Noli Me Tangere

*Pen and bistre wash*3 $\frac{5}{8}$ in. by 3 $\frac{7}{8}$ in.*Reverse : Studies of Angels** * From the Nathaniel Hone collection.
*

PIER FRANCESCO MOLA.

BOLOGNESE SCHOOL, 1612-1666.

71 Madonna and Saints

*Pen and bistre wash over red chalk*10 $\frac{1}{8}$ in. and 7 $\frac{1}{8}$ in.* * From the Lord Hampden and Sir Joshua Reynolds collections.
*

FRANCESCO MAZZOLA, IL PARMIGIANINO.

SCHOOL OF PARMA, 1504-1540.

72 Four Studies of a Girl's Head

Black chalk heightened with white on buff paper 10 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in.

[See ILLUSTRATION.]

PERUGINO, PIETRO VANNUCCI.

UMBRIAN SCHOOL, 1446-1523.

73 Head of St. Joseph

*Silver point heightened with white**5½ in. by 4¼ in.*

* * * Illustrated in "The Connoisseur," May, 1923, with article by Professor Borenius, who refers in this connection to kindred heads in Perugino's polyptych in the Villa Albani, Rome, and in the large fresco now in the National Gallery.

In fine Italian carved gilt frame of nearly contemporary date.

[See ILLUSTRATION.]

GIOVANNI BATTISTA PIAZZETTA.

VENETIAN SCHOOL, 1682-1754.

74 The Good Shepherd

Black chalk heightened with white on brown paper 12 in. by 9 in.

GIOVANNI BATTISTA PIRANESI.

VENETIAN SCHOOL, 1720-1778.

75 Classical Edifice with Bust in Niche between Columns and Ruins

*Bistre pen and wash**7¾ in. by 5¾ in.*

* * * Exhibited by the Magnasco Society, 1927, No. 39.

In antique carved frame.

[See ILLUSTRATION.]

BERNARDINO BARBATELLI, CALLED POCETTI.

FLORENTINE SCHOOL, 1542/48-1612.

76 Three Grotesque Masks, probably for ceiling decoration

Black and red chalks, top $3\frac{1}{2}$ in. by 5 in.; middle $4\frac{1}{2}$ in. by $6\frac{3}{4}$ in., signed "Bernardino Pocetti"; bottom $3\frac{3}{4}$ in. by 5 in.

* * From the collection of Sir Joshua Reynolds.

Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate XXVI. 3

GIOVANNI ANTONIO LICINIO, IL PORDENONE.

VENETIAN SCHOOL, 1483-1530.

77 Judgment of Daniel

India ink pen and wash, heightened with white on blue paper
13 $\frac{1}{2}$ in. by 22 $\frac{1}{2}$ in.

* * The companion drawing of a similar Judgment Scene is in the collection of the Viscount Lascelles, K.G.

In antique carved gilt and painted frame.

CAMILLO PROCACCINI.

BOLOGNESE SCHOOL, 1546-1625/7.

78 Temptation of St. Anthony

Chiaroscuro drawing in purplish-black and brown heightened with white on brown paper
14 $\frac{3}{4}$ in. by 9 $\frac{1}{4}$ in.

* * From the collections of Sir Peter Lely and the Earl of Pembroke. The drawing was engraved in mezzotint by Abraham Blooteling while in Lely's possession.

Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate XXXVI.

Exhibited by the Magnasco Society, 1927, No. 9.

In antique carved frame.

[See ILLUSTRATION.]

GUIDO RENI.

BOLOGNESE SCHOOL, 1575-1642.

79 A Company of Child Angels floating amid Clouds

Bistre pen and wash 15½in. by 11¼in.

* * * The drawing was afterwards etched by the painter, Luca Cambiaso (*Bartsch* 45).

GIULIO ROMANO.

ROMAN SCHOOL, 1492-1546.

80 "Noli Me Tangere"

Bistre pen and wash 8¼in. by 10⅞in.

Sheet of Studies for the picture in the Prado Gallery:

SALVATOR ROSA.

NEAPOLITAN SCHOOL, 1615-1673.

81 Milo

Within decorative border of Gorgon's heads and foliated scroll-work, probably also from the hand of the artist

Bistre pen and wash 12¼in. by 8⅝in.

* * * From the collection of the Earl of Pembroke.

Illustrated in "The Connoisseur," May, 1923, with article by Professor Borenius.

Illustrated in "Drawings by Old Masters at Wilton House," by Arthur Strong, Part I, plate 10.

Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate XXXVIII.

Exhibited by the Magnasco Society, 1927, No. 12.

In antique carved gilt frame.

[See ILLUSTRATION.]

SALVATOR ROSA.

NEAPOLITAN SCHOOL, 1615-1673.

82 Plato Founding his Academy

*Bistre pen and wash*17 $\frac{3}{4}$ in. by 11 $\frac{1}{8}$ in.*Signed and inscribed by the artist.*

* * * Original design for the etching of which an example accom-
panies the drawing. 2

ANDREA SACCHI.

ROMAN SCHOOL, 1598-1661.

83 St. Sebastian

*Black chalk heightened with white on brown paper*15 $\frac{1}{8}$ in. by 10 $\frac{1}{4}$ in.

GIOVANNI DA SAN GIOVANNI, MANOZZI.

FLORENTINE SCHOOL, 1590-1636.

84 Flight into Egypt

*Black and red chalks heightened with white*11in. by 8 $\frac{5}{8}$ in.

GIOVANNI DA SAN GIOVANNI, MANOZZI.

FLORENTINE SCHOOL, 1590-1636.

85 Man fallen forward upon his hands

*Red chalk*4 $\frac{3}{8}$ in. by 6 $\frac{3}{8}$ in.

GIOVANNI DA SAN GIOVANNI, MANOZZI.

FLORENTINE SCHOOL, 1590-1636.

86 Apollo and Daphne

*Pen and india ink wash on green paper**8½ in. by 7 in.*

GIOVANNI BATTISTA SALVI, SASSOFERRATO.

ROMAN SCHOOL, 1605-1685.

87 Madonna with the Dove

*Black chalk on blue paper, squared for enlargement**9¾ in. by 6¾ in.*

* * * From the Udney collection.

Finished design for the picture in the Hermitage Gallery.
 Drawings by Sassoferrato are rare apart from those contained
 in the Royal Library at Windsor Castle.

RAFFAELLO SCAMINOSI.

TUSCAN SCHOOL, c. 1570-c. 1619.

88 Death of the Virgin

*Bistre pen and indigo wash heightened with white**semi-circular, 9½ in. by 15¾ in.*

* * * From the Lagoy, Tersan, and Lord Amherst of Hackney
 collections.

LUCA SIGNORELLI.

SCHOOL OF CORTONA, 1441-1523.

89 Youth with upturned Head

*Black chalk on brown paper**9 in. by 7¼ in.*

* * * For the Fresco of the Crowning of the Elect at Orvieto.

The drawings of this master are of great rarity.

[See ILLUSTRATION.]

SODOMA (GIOVANNI ANTONIO BAZZI).

MILANESE SCHOOL, 1477-1549.

90 The Calumny of Apelles

*Bistre pen and wash*9 $\frac{3}{8}$ in. by 8in.

PARRI SPINELLI.

TUSCAN SCHOOL, 1366-1422.

91 St. Peter

*Pen*11in. by 6 $\frac{3}{8}$ in.

* * * From the collection of the Earl of Pembroke.

Illustrated in "The Connoisseur," with article by Professor Borenius, who writes of this drawing:—"Among the most coveted prizes of the collectors of old master drawings have always been classed examples of the Florentine masters of the fourteenth century. They are extremely rare even in the big and long-established public collections, and correspondingly so in private hands. Mr. Russell is fortunate in possessing a sheet which may without hesitation be acknowledged as a work by the early Florentine master whom at one time it was customary to call by the conventional, descriptive appellation, 'Il Maestro del Bambino Vispo' ('The Master of the Lively Baby'), and who now is usually identified with the artist Parri Spinelli (1387-1452). This painter is the most distinguished follower of the master—Don Lorenzo Monaco—who in Florence was the chief exponent of the late Gothic movement in painting: his characteristic language of form, with long gliding curves of melodious flow, and occasional passages of great intricacy of line, are very clearly seen in this sheet. There are four sheets of similar character in the Uffizi collection at Florence, and one more in the Print Room at Berlin."

In antique carved gilt frame.

[See ILLUSTRATION.]

ANTONIO TEMPESTA.

FLORENTINE SCHOOL, 1555-1630.

92 Composition of Nude Figures

*Pen and bistre wash over black chalk squared, $8\frac{3}{4}$ in. by $15\frac{1}{4}$ in.
Signed on the back with monogram, and inscribed "Fato in
Roma"*

GIOVANNI BATTISTA TIEPOLO.

VENETIAN SCHOOL, 1696-1770.

93 Figure Subject with a Horseman visiting a Hermit, drawn on
back sides of the sheet

Pen $11\frac{5}{8}$ in. by 8in.

PAOLO VERONESE.

VENETIAN SCHOOL, 1528-1588.

94 Christ bearing the Cross

*Pen $3\frac{7}{8}$ in. by $5\frac{3}{4}$ in.
Slight Sketch for the picture in the Dresden Gallery.*

JACOPO VIGNALI.

FLORENTINE SCHOOL, 1529-1664.

95 Head of Girl wearing a Coral Necklace

Black and red chalks $12\frac{5}{8}$ in. by $8\frac{3}{4}$ in.

. From the collection of Gerald M. Fitzgerald.

Exhibited at the Burlington Fine Arts Club, 1925, and illustrated in the Catalogue, plate XXVIII.

Exhibited by the Magnasco Society, 1927, No. 3.

In antique Florentine gilt and painted frame.

[See ILLUSTRATION.]

FEDERIGO ZUCCARO.
ROMAN SCHOOL, 1529-1666.

- 96 Head of a Man in a wide-brimmed hat

Black and red chalks

7 $\frac{3}{4}$ in. by 6 $\frac{1}{8}$ in.

And a sheet of Studies with figures—Ladies in contemporary dress, and the Head of a Doge, *red and black chalks*, by the same 2

FRENCH AND SPANISH SCHOOLS.

FRANCOIS BOUCHER.

1703-1770.

- 97 Vulcan

Red chalk

18 $\frac{1}{2}$ in. by 12 $\frac{3}{4}$ in.

Signed "Boucher"

* * One of the finest of the artist's studies from the male model which is that of the Vulcan in the picture of "The Visit of Venus to Vulcan" in the Wallace collection

In antique French carved gilt frame

[See ILLUSTRATION.]

SEBASTIEN BOURDON.

1616-1671.

- 98 City at the Foot of Hills with a Bridge over a River

Bistre wash heightened with white over red chalk *5 $\frac{7}{8}$ in. by 7 $\frac{3}{8}$ in.*

Signed "Bourdon"

* * Illustrated in "The Connoisseur," May, 1923, with article by Professor Borenius.

Exhibited at the "Exposition du Paysage Français de Poussin à Corot," at the Palais des Beaux Arts, Paris, 1925, No. 382 in the Catalogue.

An important drawing, especially photographed for the French Government.

In antique carved gilt frame

GUSTAVE DORÉ.

1832-1883.

- 99 Heads of Ecclesiastics, two of the original drawings for the
Woodcut Illustrations of Balzac's "Contes Drolatiques"
Pen 6½ in. by 4½ in., one signed
2

GUSTAVE DORÉ.

1832-1883.

- 100 Troop of Cavalry and other Armed Warriors passing along a
Defile among fallen Enemies
Water-colour, signed 10 in. by 11 in.
Framed

JEAN AUGUSTE DOMINIQUE INGRES.

1780-1867.

- 101 Daughter of Danaus
Pencil 8¾ in. by 3¾ in.
Signed "Ingres"

EUSTACHE LE SUEUR.

1617-1655.

- 102 Carthusian Monk hauling a Rope
Black chalk heightened with white on buff paper 16 in. by 9¼ in.
** Illustrated in "The Connoisseur," May, 1923, with article by
Professor Tancred Borenius.

This and the following six numbers are original studies for figures occurring in Sueur's well-known series of wall-paintings illustrating the Life of St. Bruno, in the Louvre. The present is for the figure in "The Foundation of the Carthusian Monastery."

EUSTACHE LE SUEUR.

1617-1655.

103 St. Bruno hauling a Rope

Black chalk heightened with white on brown paper 16 $\frac{1}{8}$ in. by 10 $\frac{1}{8}$ in.

EUSTACHE LE SUEUR.

. 1617-1655.

104 Kneeling Monk

Black chalk heightened with white on buff paper 15 $\frac{1}{2}$ in. by 11in.

EUSTACHE LE SUEUR.

1617-1655.

105 Seated Figure of a Bishop

Black chalk heightened with white on buff paper 15in. by 11 $\frac{1}{2}$ in.

EUSTACHE LE SUEUR.

1617-1655.

106 Standing Figure of an Ecclesiastic

Black chalk heightened with white on buff paper 17 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in.

EUSTACHE LE SUEUR.

1617-1655.

- 107 Standing Figure of a Bishop with Pastoral Staff

Black chalk heightened with white on buff paper 17in. by 10 $\frac{3}{4}$ in.

EUSTACHE LE SUEUR.

1617-1655.

- 108 Study of Drapery for the Figure of an Ecclesiastic

Black chalk heightened with white on buff paper 8in. by 7 $\frac{7}{8}$ in.

EUSTACHE LE SUEUR.

1617-1655.

- 109 Landscape with Scene from the Life of St. Bruno

Red chalk 17 $\frac{1}{2}$ in. by 21 $\frac{1}{4}$ in.

* * Exhibited at the "Exposition du Paysage Français de Poussin à Corot" at the Palais des Beaux Arts, Paris, 1925, No. 576 in the Catalogue.

In antique gilt frame.

EUSTACHE LE SUEUR.

1617-1655.

- 110 St. Louis and another French Royal Saint dedicating a Church

Black and red chalks 16 $\frac{7}{8}$ in. by 23 $\frac{1}{2}$ in.

JEAN FRANCOIS MILLET.

1814-1875.

111 Mother cooling the Broth for her Child upon her knee

Brush drawing in india ink heightened with white over pencil and black chalk ground 15½in. by 12in.

Signed "J. F. Millet," with date 1861 (which latter appears to have been added later)

* * Study for the well-known picture, which was afterwards etched by Millet.

[See ILLUSTRATION.]

JEAN BAPTISTE OUDRY.

1686-1755.

112 Two Studies of a Sleeping Hound

Red chalk 9¼in. by 7¼in.

NICOLAS POUSSIN.

1593-1665.

113 Acis and Galatea

Water-colour 7½in. by 10½in.

* * A fine example in water-colours, belonging to the early period of the artist's maturity.

NICOLAS POUSSIN.

1593-1665.

114 Childhood of Jupiter

Pen 6½in. by 9¼in.

HUBERT ROBERT.

1733-1808.

115 Baths of Trajan

*Red chalk*16 $\frac{1}{4}$ in. by 22 $\frac{1}{2}$ in.

* * Exhibited at the "Exposition du Paysage Français de Poussin à Corot," at the Palais des Beaux Arts, Paris, 1925, No. 681 in the Catalogue.

In antique carved frame.

LOUIS JOSEPH WATTEAU ("WATTEAU DE LILLE").

1731-1795.

116 Hop-picking Scene

*Water-colour*6 $\frac{7}{8}$ in. by 10 $\frac{3}{4}$ in.

* * Exhibited at the "Exposition du Paysage Français de Poussin à Corot," at the Palais des Beaux Arts, Paris, 1925, No. 715 in the Catalogue.

An important drawing, specially photographed for the French Government.

In antique carved gilt frame.

[See ILLUSTRATION.]

DOMENICO THEOTOCOPULI, EL GRECO.

1548-1614.

117 Full-length Standing Figure of Saint with Book

*Red chalk heightened with white on pink tinted paper*9 $\frac{3}{4}$ in. by 5 $\frac{1}{2}$ in.

* * One of the very few known drawings by the master.

In antique carved frame.

BARTOLOME ESTEBAN MURILLO.

1617-1682.

118 Immaculate Conception

*Pen over black chalk**7 $\frac{3}{4}$ in. by 5 $\frac{1}{4}$ in.**Signed " Bart^o Murillo ft."*

FRANCISCO PACHECO.

1564-1654.

119 St. John in Patmos

*Pen and bistre wash heightened with white on brown paper**13 $\frac{1}{4}$ in. by 8 $\frac{3}{4}$ in.**Signed " Fco. Pacheco," and dated " 6 de Settembre de 1632 "*

* * Illustrated in " The Connoisseur," May, 1923, with article by
 * Professor Tancred Borenius.

The drawing is of especial interest from the fact that the
 similar picture by Pacheco's pupil, Velazquez, in the Frere
 collection, was evidently taken at the same time from the same
 model seen from a different angle.

DUTCH, FLEMISH AND GERMAN SCHOOLS.

HEINRICH ALDEGREVER.

1502-1555.

120 Madonna and Angels

*Pen**4 $\frac{7}{8}$ in. by 3 $\frac{5}{8}$ in.*

* * Original drawing for the well-known engraving
 * *

ALBRECHT DURER.

SCHOOL OF.

- 121 Head of an Abbess

*Water-colours**6½in. by 4½in.*

* * * From the Richardson collection

A. B. GEBHARD.

FINNISH SCHOOL, 19TH CENTURY.

- 122 Man and Woman Merrily Drinking

*India ink wash, signed**8in. by 10¼in.**Framed*

GERMAN SCHOOL.

EARLY 16TH CENTURY.

- 123 Madonna of the Annunciation

*Pen and india ink wash on pink paper**4½in. by 2¾in.*

GERMAN SCHOOL.

EARLY 16TH CENTURY.

- 124 St. John, St. Petronilla, and another Saint

Pen drawing heightened with white on yellow paper 5¾in. by 2¾in.

WILLEM DE HEUSCH.

1638-1692.

125 Temple of Mars Ultor and the Arco dei Pantani

Bistre pen and india ink wash

12½ in. by 8½ in.

Signed on the back "de heus"

JACOB JORDAENS.

1593-1678.

126 Man belabouring a Woman

Red and black chalks heightened with white and tinted with water-colour

15¼ in. by 9½ in.

MATTHEW MARIS.

1839-1917.

127 Full-length Figure of a Girl Sewing

Black chalk heightened with white on buff paper 27½ in. by 15¼ in.*Framed*

[See ILLUSTRATION.]

JOOST DE MOMPER.

1564-1635.

128 Mountainous Landscape, with storm-tossed Vessel upon the Sea

Bistre pen and sepia and indigo wash

6¾ in. by 11 in.

* * * From the collection of the Earl of Northwick.

In antique carved gilt frame

CORNELIS VAN POELENBURGH.

1586-1667.

129 Diana and Actaeon

*Sepia wash heightened with white on buff paper, signed**8 $\frac{1}{4}$ in. by 10 $\frac{1}{2}$ in.**Framed*

REMBRANDT VAN RHYN.

1606-1669.

130 Head and Shoulders of a Bearded Man with Fur Cap worn aslant

*Pen**2 $\frac{3}{8}$ in. by 2 $\frac{1}{8}$ in.*** * * Drawing of the artist's early period, c. 1632.**In antique carved frame.*

SIR PETER PAUL RUBENS.

1577-1640.

131 Nymph picking Grapes

*Black and red chalks heightened with white**10 $\frac{3}{8}$ in. by 3in.*** * * Study for the figure appearing in the picture of "Nymphs and Satyrs" in the Prado Gallery.*

SIR ANTHONY VAN DYCK.

1599-1641.

132 Judgment of Paris

*Bistre pen**8 $\frac{1}{4}$ in. by 11 $\frac{7}{8}$ in.*** * * From the P. H. Lankrink collection.*

SIR ANTHONY VAN DYCK.

1599-1641.

133 Horsemen fighting

*Bistre pen and wash**7 $\frac{3}{8}$ in. by 6 $\frac{1}{2}$ in.**Signed "Ant : Van Dyck"*

SIR ANTHONY VAN DYCK.

1599-1641.

134 St. Rosalie receiving a Wreath of Roses from the Infant Jesus

Black chalk heightened with white on buff paper. 6 $\frac{7}{8}$ in. by 5 $\frac{1}{2}$ in.

* * * From the collections of Jonathan Richardson, sen., Edward Bouverie and the Earl of Gainsborough.

Exhibited at the Royal Academy Exhibition of Flemish and Belgian Art, 1926-1927, No. 603 in the Catalogue.

Study for the picture in the Vienna Gallery, painted in 1629.

[See ILLUSTRATION.]

SIR ANTHONY VAN DYCK.

1599-1641.

135 Sheet of Studies (drawn on both sides) from Paintings by Italian Masters

*Pen**7 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in.*

* * * From the Fairfax Murray collection, both sides of the sheet being illustrated in the last (unpublished) Volume of this collection.

Exhibited at the Royal Academy Exhibition of Flemish and Belgian Art, 1926-1927, No. 599 in the Catalogue.

A leaf from a sketch-book similar to that at Chatsworth, carried by the artist on his Italian tour. The principal study on the obverse is taken from Correggio's "Madonna del Latte," now at Budapest.

SIR ANTHONY VAN DYCK.

1599-1641.

136 Youth kneeling at a Prie-dieu

Pen

8 $\frac{5}{8}$ in. by 5 $\frac{5}{8}$ in.

PETER VISCHER, THE ELDER.

1455-1529.

137 Study of a Blacksmith

Brush drawing in india ink with dark green wash on buff paper

6in. by 2 $\frac{3}{4}$ in.

In antique ebony frame

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2	Parsons	1	0	0	28D	Fleming	122	0	0
3	Parsons	1	0	0	28E	Fleming	120	0	0
4	Montague, Lady O.	2	5	0	29	Parsons	60	0	0
5	Savile Gallery ...	8	0	0	29A	Spencer	26	0	0
6	Parsons	3	5	0	29B	Castagnari ...	145	0	0
7	Mellaart	1	0	0	30	Mellaart	15	0	
8	Bumpas	2	10	0	31	Stenman	3	15	0
9	Spencer	5	0	0	32	Savile Gallery ...	45	0	0
10	Mellaart	1	10	0	33	Beets	4	10	0
11	Stenman	10	0	0	34	Owen	17	0	0
12	Mellaart	1	5	0	35	Beets	27	0	0
13	Stenman	2	5	0	36	Stenman	6	10	0
14	Van Duren	1	0	0	37	Passed			
15	Colnaghi	18	0	0	38	Stenman	2	5	0
16	Maser	7	0	0	39	Asscher	22	10	0
17	Beets	35	0	0	40	Durlacher	18	0	0
18	Stenman	4	10	0	41	Savile Gallery ...	15	10	0
19	Wegg	10	0	0	42	Clark	2	0	0
20	Lambert	3	10	0	43	Beets	26	0	0
21	Stenman	1	8	0	44	Passed			
22	Ross	1	5	0	45	Passed			
23	Lambert	2	0	0	46	Durlacher	60	0	0
24	Parsons	3	15	0	47	Passed			
25	Stenman	6	15	0	48	Clark	10	10	0
26	Beets	3	5	0	49	Beets	12	0	0
27	Stenman	7	5	0	50	Passed			
28	Maser	4	0	0	51	Stenman	2	5	0
28A	Montague, Lady O.	10	0	0	52	Stenman	12	10	0
28B	Reitlinger	2	5	0	53	Stenman	2	10	0

LOT		£	s.	d.
54	Stenman ...	4	0	0
55	Durlacher ...	44	0	0
56	Stenman ...	7	0	0
57	Borenus, Dr. ...	27	0	0
58	Reitlinger ...	1	1	0
59	Spensley ...	1	15	0
60	Durlacher ...	70	0	0
61	Durlacher ...	35	0	0
62	Stenman ...	7	0	0
63	Durlacher ...	16	0	0
64	Stenman ...	9	0	0
65	Stenman ...	4	10	0
66	Mellaart ...	3	0	0
67	Durlacher ...	12	0	0
68	Colnaghi ...	500	0	0
69	Passed ...			
70	Colnaghi ...	6	0	0
71	De Boer ...	2	0	0
72	Durlacher ...	45	0	0
73	Rosenthal, Dr. J.	120	0	0
74	Mellaart ...	6	0	0
75	Durlacher ...	72	0	0
76	Reitlinger ...	1	1	0
77	Dussler ...	20	0	0
78	Beets ...	48	0	0
79	Stenman ...	5	10	0
80	Passed ...			
81	Durlacher ...	66	0	0
82	Stenman ...	2	0	0
83	Passed ...			
84	Maser ...	12	0	0
85	Owen ...	1	1	0
86	Mellaart ...	2	0	0
87	Maser ...	9	0	0
88	Passed ...			
89	Durlacher ...	230	0	0
90	Mellaart ...	5	10	0
91	Rosenthal, Dr. J.	380	0	0
92	De Boer ...	1	10	0
93	Stenman ...	5	0	0
94	Asscher ...	34	0	0
95	Trittler ...	46	0	0
96	Mellaart ...	1	1	0

LOT		£	s.	d.
97	Owen ...	20	0	0
98	Owen ...	4	10	0
99	Mellaart ...	2	0	0
100	Passed ...			
101	Mellaart ...	4	0	0
102	Owen ...	5	0	0
103	Stenman ...	1	10	0
104	Stenman ...	1	1	0
105	Fane ...	1	1	0
106	Passed ...			
107	Passed ...			
108	Passed ...			
109	Fane ...	10	0	0
110	Passed ...			
111	Thomson, Croal	24	0	0
112	Passed ...			
113	Bodkin ...	74	0	0
114	De Boer ...	4	0	0
115	Owen ...	7	0	0
116	Owen ...	26	0	0
117	Savile Gallery	215	0	0
118	Clark ...	12	0	0
119	Hibbard ...	52	0	0
120	Colnaghi ...	9	0	0
121	Mellaart ...	1	1	0
122	Passed ...			
123	Passed ...			
124	Passed ...			
125	Owen ...	2	15	0
126	Wegg ...	11	0	0
127	Thomson, Croal	27	0	0
128	Wegg ...	13	0	0
129	Owen ...	3	0	0
130	Mellaart ...	10	0	0
131	Owen ...	11	0	0
132	Asscher ...	42	0	0
133	Mellaart ...	3	3	0
134	Asscher ...	30	0	0
135	Lambert ...	14	10	0
136	Mellaart ...	6	0	0
137	Beets ...	12	0	0
Total of Sale ...		£3,800	16	0

VALUATIONS.

Messrs. SOTHEY & Co. make Valuations for Probate, Insurance, &c.,
at 1 per cent. with a minimum fee

In London	..	..	..	..	£5	5	0
In the Country	..	..	..	..	£10	10	0

Together with Travelling Expenses.

INSPECTIONS.

Properties are inspected and Owners advised with view to a Sale by
Auction, at a fee

In London	..	..	..	..	£2	2	0
In the Country	..	..	..	..	£3	3	0

Together with Travelling Expenses.

NOTICES OF SALES.

NOTICES OF ALL SALES APPEAR IN THE FOLLOWING PAPERS:

<i>Mondays</i>	..	..	Daily Telegraph ; Morning Post.
<i>Tuesdays</i>	..	..	Times.

NOTICES OF SPECIAL SALES APPEAR IN THE FOLLOWING PAPERS:

A. ENGLISH.

<i>Thursdays</i>	..	..	Times Literary Supplement ; Scotsman ; Glasgow Herald ; and Western Mail.
<i>Saturdays</i>	..	..	Country Life ; Sphere ; Graphic ; Illustrated London News ; Field ; Publishers' Circular ; Clique ;

and *Monthly* in the Burlington Magazine ; Connoisseur ; Apollo ;
and London Mercury.

B. FOREIGN.

Journal des Arts (Paris).	Philadelphia North American.
Gazette de l'Hotel Drouot (Paris).	New York Times.
Renaissance de l'Art Français.	New York Evening Post.
American Art News.	Boston Evening Transcript.
Chicago Daily News.	International Studio.

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THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY & CO.

1928.